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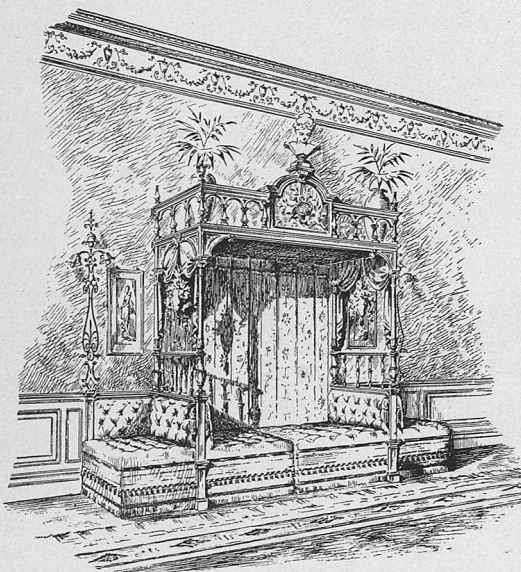
THE DECORATOR AND FURNISHER.

A MODERN NEW YORK INTERIOR.

THE modern New York interior illustrated on the foregoing page is a typical illustration of many houses that are nowadays decorated by people of means who do not possess taste. The appointments have evidently been collected by their owner, who took a fancy to this, that and the other article, without understanding their proper harmony as regards style.

There is a modern Louis XV. divan and easy chair, a corner chair of the Sheraton type, and a rush seated chair on monastic lines. The portieres are Raphaelesque—that is to say Italian renaissance in design, while the frame of the mantel-piece mirror is decidedly rococo. Looking into the further apartment we see a chair of the Louis Seize order. The pictures are top-heavy with their pretentious frames, and the apartment, which at first sight appears luxurious and inviting, will be found on examination to be a mere heterogeneous collection of ill-related furnishings, without order, and without any reason for their remarkable juxtaposition.

Violations of this kind are perpetrated every day, and we hope the time is coming when people of means, if they will not study pure style themselves, will at least place themselves in the hands of competent decorators, who will decide the proper kind of furnishings to be adopted.



FITMENT TO CONCEAL A DOORWAY.

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THE sketch herewith presented is a capital design for a fitment intended to conceal an objectionable doorway in a large apartment. The divan in the center is divided in the form of two seats with backs, which can be equally well placed in any portion of the room. The door is covered with a curtain hung on a brass rod, being made of sufficiently heavy material to proclude the barest idea of a draft. The woodwork may be of mahogany—if that is the woodwork of the room—and the central panel on top is of carved wood.

The electric light standards close to the wall may be made of the same metal as the rest of the fittings. The details of the fitment as a whole are well represented in the sketch, from which the artistic amateur can very readily execute such an artistic accompaniment to an apartment.

THE DECORATIVE STYLES.—I.

GREEK DECORATION.



GREEK decoration is the first grand division of what may be called the European style, which includes the Greek, Etruscan, Roman, Pompeian, Byzantine, Gothic, Renaissance, Louis XV., Louis XVI., Empire, Colonial and Modern English and American styles. Greek art is a development of Egyptian, Assyrian and Phœnician art; but this mixture of styles was transfused by a new spirit, the spirit of liberty from Asiatic despotism, and the rejection of the symbolic or narrative forms in decoration and the substitution of forms wholly æsthetic.

Greek art, as the foundation of European art, is distinguished from Oriental art not merely in the use of different motives, but by reason of its substituting the æsthetic principle in ornament in opposition to the symbolic. In Moorish and Eastern decoration we find

written characters, signs and hieroglyphics, symbolic of forms

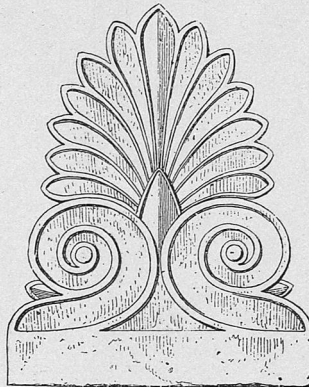


FIG. 1. GREEK PALMATE.

that may or may not have any connection with the thing decorated. For example, we see the walls and porches of Arabian mosques decorated with texts from the Koran, and in Egyptian ornament hieroglyphic symbolic forms are universal.

While the æsthetic principle is the direct outgrowth of symbolism and realism, an æsthetic pattern is an arrangement in form and color which eminently pleases the eye by reason of

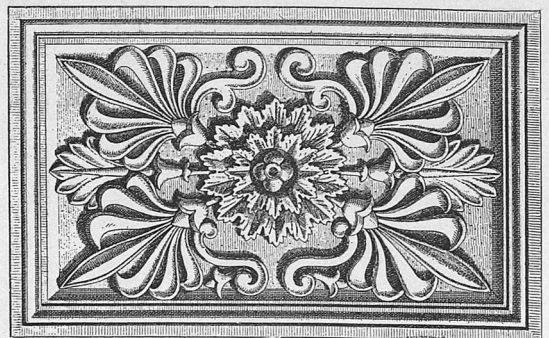


FIG. 2. SCULPTURED PANEL, WITH ANTHEMION OR HONEYSUCKLE.